

The Hymn

JULY 1962



1922-1962

The President's Message

THOUGHTS ON THE FORTIETH ANNIVERSARY

May 4th, 5th, and 6th are now past; but they leave happy memories of the inspiring events celebrating the 40th Anniversary of The Society. They will long be remembered, and add their significant part to The Hymn Society record.

A heritage is important to any organization. It means that what we have today is the fruit of the devoted efforts of many people through the years. It means that the ideas and standards set up by the early members have been shown to have lasting validity. It means that the present Society has a solid time-tested foundation on which to build for the future.

A review of the forty years brings a fresh appreciation of the team play which has marked The Society's activities. Starting with the five individuals who organized The Society, it is amazing how many different people have had a part in its development. The long list includes officers, executive committee members, committee chairmen and members, chapter leaders and members, hymn festival participants, conference leaders, new hymn authors, and just plain members who in their local situations have quietly spread the word about The Society and endeavored to promote its interests. The list includes church musicians, pastors, teachers, editors, executives, laymen and lay women—a noble company who have made The Society what it is today.

A third observation has to do with the future. An anniversary should be a starting point. The future always beckons, and the experience of forty years is a valuable guide for the years to come. Where will The Society be at its 50th Anniversary? Will its influence continue to increase? Will numbers and activities grow as they have in the past? Will The Society come up to its 50th with a proud record of achievement? The answer lies in today, tomorrow, and the years ahead. The forty years of accomplishment give promise of an affirmative answer as the work goes forward, and The Society makes its contribution to the spiritual life of the coming years.

—DEANE EDWARDS

The Hymn

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The Editor's Column

WHITHER HYMNOLLOGY?

For approximately one hundred years the modern study of hymnology has proceeded along the lines of the accumulation of reference data, beginning with the notes of Daniel Sedgwick and others. Today the publication of information about authors, composers, texts and tunes is on the increase. Important historical studies like those of L. F. Benson, H. W. Foote, Millar Patrick and W. H. Frere are being re-printed or revised. Hymnal editing has become a specialized activity.

The place of the hymn in worship and its liturgical uses, the complicated functions of the minister of music, the efficacy of the hymn in religious education—all have a literature of their own. Popular interest in hymns and hymn singing has called for a host of recordings, good and bad, television broadcasts, hymn singing programs ranging from the “hymnspiration” to the great hymn festivals—all denoting an awakened public response.

At this point The Hymn Society of America may well acknowledge its obligation to direct the current enthusiasm to the objectives of its founders. In the decade before us, we may not turn aside to any by-path, however provocative, but follow the way already made clear to us, seeking in hymns a true expression of the spiritual life and values, patterned by the classic hymnographers of the past. We may encourage the creation of new hymns but a new religious impulse alone can provide the stimulus. Recent studies in the theology of hymns are giving a fresh awareness of the deeper meaning which they hold. In this and similar ways we must study our hymns, selecting and appropriating only those, both new and old, which serve the true purpose of worship.

—RUTH ELLIS MESSENGER

THE 40TH ANNIVERSARY ISSUE

This issue of THE HYMN commemorates the continuing efforts of those who originated and developed the publications of The Hymn Society. Among the founders Emily Perkins, Carl Price and Caroline Parker were actively interested, the last of whom was a member of the committee which established THE HYMN in 1949.

—THE EDITOR

A Word of Thanksgiving

WILLIAM WATKINS REID

A Tribute to Emily Swan Perkins from A Service of Praise, Riverdale Presbyterian Church, May 5, 1962.

This community of Riverdale and this Presbyterian Church have very precious memories—and indeed, hallowed memories—for those of us who have had long association with The Hymn Society of America. And for those who have joined us in more recent years, there are historical associations here that go back to the cradle days and pioneer ministries of The Society. In a very real sense this is the “home church” of The Hymn Society of America.

For the Riverdale Presbyterian Church was for many years the church where Emily Swan Perkins, the founder of The Society, and other members of her family worshiped. From its music, its services, its fellowship—from its members and its ministers—she drew strength, and knowledge, and inspiration for the ministry she was destined to render through the group of dedicated hymn writers, composers, hymnologists, and editors she gathered about her through The Hymn Society.

Through fifteen or more years, most of the annual meetings of The Society were held in Miss Perkins’ hospitable home and garden, and this Church always opened its doors for musical events, services, and lectures in connection with these meetings.

Miss Perkins was one of the five persons who attended the first and second meetings in 1922 when The Hymn Society was founded. As Carl F. Price—one of the five, and the first president—years later told the story: “It was in this very home (of her brother, George W. Perkins, in Riverdale, N.Y.) that one afternoon nearly twenty years ago Miss Perkins expressed to me her hope that a *hymn society* be formed. Together we summoned a group of hymn-lovers to Dr. Calvin W. Laufer’s office in the Presbyterian Building, New York, and The Society was organized. Miss Perkins’ dominant motive for lavishing her time and money and golden counsel on the development of The Society through subsequent years was her keen eagerness for better hymns and tunes in Christian worship.”

At one of the early meetings of The Society, the office of *Corresponding Secretary* was created—and it was created especially with Miss Perkins in mind. She gladly accepted the assignment, and served at that post continuously until her death nineteen years later.

It is no exaggeration to suggest that The Hymn Society of America might not have outlived its first or second decades had it not been for the devoted, and unselfish, and almost full-time service Miss Perkins gave "the cause of better hymns" as Corresponding Secretary. In the passing language of our day, Miss Perkins created the "image" of The Society which soon was recognized by musicians, hymnologists, and churchmen. The "image" was largely a reflection of Miss Perkins' own abilities, concerns, and personality.

Already well-known as a composer of hymn tunes and as the author of some hymns (as in the *Stonehurst Hymn Tunes* and the *Riverdale Hymn Tunes* which she published), Miss Perkins had wide acquaintance and correspondence with creators in these areas, not only in America but in Europe. Through the years of Corresponding Secretaryship, she literally wrote thousands of letters—from literary and musical criticism to invitations—and drew hundreds of interested persons into The Society's activities. These letters she wrote in a flowing long-hand—indicative of her own personality. It was laborious and time-consuming—but it grew out of a great love and concern for the highest and best in church music; and it helped build and weld a going and growing society as nothing else could have done.

And so today we give thanks to God—to God whose whole creation is Music and Poetry and Beauty—for the life and service to Him and to The Society, which was so faithfully rendered by Emily Swan Perkins.

When The Hymn Society was but six years old and boasted a membership of nearly one hundred, Miss Perkins challenged it to a "forward movement."

"Have you any feeling that this Society has been called into being for some great purpose?" she asked. "We have been on a voyage of discovery, and find gifts, and powers, and progressive ideas, and earnest purpose. Do you believe that 'God has been working his purpose out' when he has used us in bringing into being an organization like this in a day of unparalleled need in the Christian church? Do you believe that we have untold wealth and power of service at our command if we *would* make use of it as we *could* do? Do you think it is a tremendously serious thing that here is this Hymn Society and that . . . we must go forward with a movement that is carrying us on despite ourselves?"

I believe that the spirit of Emily Swan Perkins is saying again to us on this 40th Anniversary: "Go forward with this movement through which God is surely working out some of his purposes."

The Rhythmic Chorale in America

WALTER E. BUSZIN

Introduction

IN HIS LITTLE VOLUME *Hymns in the Lives of Men*,¹ Robert Guy McCutchan says regarding the chorales of Germany:

Sensible of Paul's statement about "teaching and admonishing one another," and setting about following it with characteristic German thoroughness, the Lutheran hymns became in large measure didactic and theological.—Of these, some thousand are of exceptional literary merit; yet for some reason few of them have "taken hold" outside Germany proper, except in the Scandinavian countries. There is something about them which lacks whatever appeal is needed to give them wide use in English-speaking countries, except, of course, where there are numbers of Christians of German ancestry.—The tunes which were sung to these hymns were as definitely racial as were the texts of the hymns themselves.—With few exceptions they simply do not speak our musical language; when we sing them we have a feeling similar to that which we have when translating from a foreign language.

It is possible to find statements in the writings of other men which say what Dr. McCutchan here says. We note, however, that in more recent years English and American hymnologists are no longer as assertive along these lines as were the hymnologists of two and more decades ago. When it is said that chorales "simply do not speak our musical language" many will ask: "What is the musical language of English speaking people? Do we Americans have an idiomatic musical language?" We are a young nation, so young, in fact, that many insist that we do not as yet have a musical language which differs radically from the musical language of other nations. Our musical language is still a conglomerate of the musical languages of other people of the Western world. Jazz and the Negro spiritual are often referred to as typical American music. While we are happy to know that the Negro spiritual developed in America, we also know that its idiom is not characteristic of the musical language of the average American citizen.

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Though this music is characteristic of a racial branch of American people, we all know that those who are not a part of this branch usually fail to do justice to the American Negro spiritual when they sing it.

We are safe in saying that jazz comes closer to being typically American and that the average American is exposed far more to jazz than to Negro spirituals. Through jazz almost countless Americans have been weaned away from the sentimentalism of the romantic music of the nineteenth and twentieth centuries. Through jazz the ears of many Americans have become attuned to the acerbity of harshly dissonantal music, to the beats of irregular and subtle rhythms, to virile syncopations, to unusual harmonic and melodic intervals, to uncommon tonal effects and to spontaneous vocal, choral and instrumental improvisation. While the heavily populated jazz world of America has not yet produced a truly great composer, the fact remains that jazz, far more than the works of our most notable composers, has succeeded in debilitating the fondness of many for lush and suave music. Our young people often despair of schmaltzy music and even we who have passed the age of two score years and ten have grown weary of tunes of the *Flow Gently, Sweet Afton* type. Jazz has helped to bring this about without seeking willfully to weaken the power of other music. It has compelled even our best composers to sit up and take notice of its character; its spirit we find expressed also in American painting, sculpture, literature and drama. To a very great extent all are of the same cloth and many changes have taken place since 1945, the year in which *Hymns in the Lives of Men* was published.

Though chorales belong to an altogether different category, have come to us from altogether different ages and bespeak an altogether different spirit, yet have jazz, modern art, literature and drama helped substantially to compel us to question and even to deny the claim that chorales "simply do not speak our musical language." There is something about our modern approach and point of view which is timeless, universal and ecumenical and this in turn has enervated many of our former prejudices and dislikes. While many still like music and hymns because they are old and while many enjoy other types because they are modern, yet are we today inclined not to care very much when and where our hymns and their music came from. If they are hymns and music of intrinsic worth and integrity they also possess intrinsic value and interest; they may be primitive and crude, but that disturbs us no more than the primitive and crude character of music and art which come to us from primitive people of primitive lands. Their inherent worth is what counts.

The very fact that chorale melodies are finding their way into both distinguished and undistinguished American and English hymnals in ever increasing numbers helps to disprove that they "simply do not speak our musical language." Like much other widely used music there is something about them that is nationalistic, yea Germanic, but today we also find in them something that is supra-nationalistic and which has universal appeal. The same applies to chorales that applies to the music of Bach, Beethoven and Brahms, to the literature of Homer, Dante, Shakespeare and Goethe, to the paintings of da Vinci, Rembrandt and Dürer. Chorales are sung by Negroes, Indians and white people; they are sung in the Eastern and Western world, among the literate and illiterate, the young and old, the rich and poor. Famous master composers of centuries ago used them as *cantus firmi* for their instrumental and choral compositions and not a few modern and American composers of our day and age use them similarly and apply to them even the ultramodern techniques of the twentieth century. These facts should certainly persuade us no longer to say in this our age and time that chorales "simply do not speak our musical language."

Part I

Some maintain that the modal character of many chorales curtails their popularity on the North American Continent. Your essayist admits that this is true at least in part. The American people have become so accustomed to major and minor keys and tonalities that the majority of them do not appreciate hymnodic flavor which is modal. To them modal music and modal harmonizations are sad, even morbid. While they will often not conclude this when they hear contrapuntal music written by composers like Palestrina, Vittoria, Hassler and others, they will so conclude when they hear modal chorales. When they sing hymns they prefer to be happy and ecstatic. We find this reflected when we hear people sing revival hymns written by Ira D. Sankey, George Coles Stebbins, Homer Rodeheaver and others, also when we attend Billy Graham meetings and see Cliff Barrows in action. The entire question of musical culture and training naturally plays into this picture. However, also among those who do not care for revivalism and its hymnody we find many who do not care for modal hymn melodies. While modern composers are shying away more and more from major and minor keys, because they believe that their potentialities have been exhausted during the past three and four centuries and because they find twelve-tone scales and techniques as well as other modern and oriental scales more challenging and more to their

liking, not a few of these same composers are returning to the ancient medieval modes. However, the masses hear relatively little of this music and it has not as yet effected a change in their taste. That modal music can appeal to the masses may be seen when we observe their interest in Russian music written by Russian masters of the nineteenth century, much of which is strongly modal in character. While modality may still be a stumbling block, we believe that this will be overcome in large part as time marches on and as our composers continue to stress the use of the medieval modes at the expense of major and minor tonalities.

Others believe that the character of melodies of the fifteenth, sixteenth and seventeenth centuries prevents the popularization of the excellent chorale melodies of these centuries. Composers of those years thought liturgically and sought to relate chorale melodies to chant, particularly to plainchant. The purpose of chant is not to interpret or to convey the mood of the text, but only to present the text. It was believed that liturgical texts, most of which are taken from the Bible, can very well take care of themselves and need little interpretation. This philosophy was perpetuated by Johann Walter, Martin Luther's musical consultant, in his *Geystlich Gesangk-Buchleyn* which he prepared for the Lutheran *Kantoreien* of Germany. Oddly enough, we have not a single hymn melody which we can attribute with certainty to this *Urkomponist* of the Lutheran church. Already at an earlier date, *musica reservata* was introduced in the era of Josquin des Prés to offset the mystic and abstract transcendentalism of early Renaissance composers like Obrecht, Ockeghem and Isaac. About two generations later, when Orlando di Lasso and others after him wrote music to express moods, feelings and reactions, these developments introduced marked changes in the music world and in music history. For some time, however, these innovations did not persuade composers of chorale melodies to change their approach and to write mood-expressing hymn tunes. Such melodies did not appear in greater number until after the close of the Thirty Years' War in 1648. In the meantime, however, hymn melodies were often taken over from plainchant and from secular folksong; this happened already in the days of Martin Luther. Such melodies were thought of as carriers of hymn-texts; their secular connotations had been lost and these melodies were considered worthy of their new sacred function.

It was not deemed necessary that a hymn melody appeal to the masses or that it please people. It so happened, of course, that they did appeal even strongly to people and they still have this appeal among many people; however, one must learn to know these melodies well to

A Mighty Fortress Is Our God (TLH 262)

A might-y For-tress is our God, A trust-y Shield and Weap - on;
He helps us free from ev-ry need That hath us now o'er tak - en.
The old e - vil Foe Now means dead-ly woe; Deep guile and great might
Are his dread arms in fight; On earth is not his e - - - qual.

appreciate them fully, since they are neither catchy nor exciting. These hymn melodies wear well; one must be exposed to them repeatedly and one does not easily tire of them. In our day they will perhaps appeal to people most quickly when sung at least at first by choirs in the beloved harmonizations written by J. S. Bach. This great master's 487 chorale harmonizations include practically all chorale melodies which American people need to know. His favorite chorales were the greatest chorales, notably those written in pre-Reformation times and in the sixteenth and early seventeenth centuries. At any rate, the widespread use of J. S. Bach's chorale harmonizations in the United States of America and in practically all Christian denominations illustrates that we should no longer say that chorales "simply do not speak our musical language."

Part II

Our mention of the chorale harmonizations of J. S. Bach now brings us to the very heart and goal of this essay. Thousands of people living in the United States of America became acquainted with chorales through the harmonizations written by this great master. Thousands learned chorales through the inclusion of Bach harmonizations in English and American hymnals. People have learned to look for what they call Bach chorales in English and American hymnals. Like Michael Praetorius who lived a hundred years before him, J. S. Bach may therefore be regarded as a preeminent conservator of chorales. He conserved chorales through his cantatas, motets, passions and chorale preludes; in many of these works chorales play a tremendously important role. Many of these compositions would not exist had it not been for their basic chorales.

However, even a most casual glance at Bach's chorale harmonizations quickly calls our attention to the fact that Bach usually used

chorales in their isorhythmic version, that is, in them *practically all notes of the melody are of equal value*. They do not include an admixture of whole notes, half notes, quarter notes, eighth and dotted notes. There are, of course, exceptions; in fact there exists a fair number of exceptions, but the overwhelming majority of these chorale melodies are isorhythmic in character. In addition, these melodies are in straight $3/4$ or $4/4$ time and when people think of chorales they usually think of hymns which were so written. Were it not for the ornamental tones which Bach added, their rhythms would sound excessively homogeneous and even stilted. It is possible that, because of this fact, some have concluded that chorales "simply do not speak our musical language." A perusal of the Genevan Psalter of 1562 and of the Scotch and other psalters which soon followed shows us that Calvin, Zwingli, John Knox and their hymn tune composers did not go so far. Though austere in their musical and hymnological practice, these Reformed, Calvinistic, leaders did not insist upon isorhythmic hymn melodies. The excellent studies and volumes written by Waldo Selden Pratt, Sir Richard Terry, Maurice Frost, Hamilton Macdougall and Millar Patrick illustrate clearly that the Reformed musicians did use fixed rhythmic patterns, but they did not stress the use of isorhythm. Their psalm tunes were in large part rhythmic and pliable, not isorhythmic and stilted. They took over forms used in connection with the singing of Horatian odes while the Lutherans originally took over the more irregular rhythmic forms found in folk song.

In view of the fact that to this day most American and English hymnals restrict themselves to the isorhythmic form of chorale melodies we are compelled to realize that a grave problem confronts us. At the time your essayist was requested to prepare an essay for this noteworthy occasion, the idea of writing an essay on *The Rhythmic Chorale in America* came to his mind almost like a flash. Before what better qualified group could this problem be discussed than The Hymn Society of America? This problem has created confusion for the Lutherans of Germany for more than a century. It was not until after the close of World War II, in 1951, that it was settled through the publication of the *Evangelisches Gesangbuch* of Germany. The official German hymnals of today all use chorale melodies in their original rhythmic form. The same applies to Holland. Despite rather heavy opposition, the Scandinavian countries have introduced rhythmic chorale melodies. The *Service Book and Hymnal*, published in America in 1958 by eight Lutheran bodies, has taken noteworthy steps to introduce chorales in their original rhythmic form and it is hoped that in years to come other chorale melodies will appear in their original rhythmic form.

O Sacred Head, Now Wounded (TLH 172)

O Sa - cred Head, now wound-ed, With grief and shame weighed down,
Now scorn-ful-ly sur-round-ed With thorns, Thine on - ly crown.

O sa-cred Head, what glo-ry, What bliss till now was Thine!

Yet, though de-spised and go - ry, I joy to call Thee mine.

In *The Lutheran Hymnal* the original rhythmic form is used almost throughout; this is due in no small measure to the keen insight of Dr. Carl Ferdinand Walther, a theologian, churchman and musician of a century ago, who prepared a German hymnal² which is still used today and who prevailed upon H. F. Hölter, who prepared its *Choralbuch*,³ to publish its chorales in their original rhythmic form.

But why urge today that America adopt chorale melodies in their original rhythmic form? To urge this because they have been used by certain groups in America would hardly be sufficient cause. One could also question their adoption because they are today being used in the land in which they originated. After all, these melodies are to be sung in America and by American people and not only one, but many denominations are to be considered. Your essayist is convinced that more valid reasons may be adduced and can be found without difficulty.

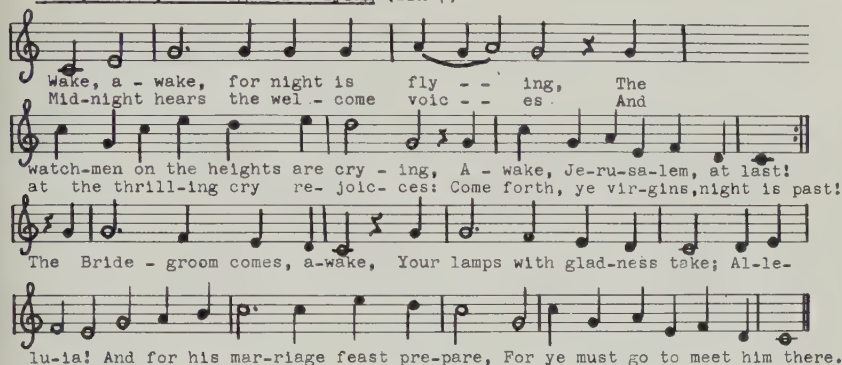
We are living in an age in which the *ad fontes* principle of the Renaissance Era is being applied. Experience has taught that a volatile departure from what is original easily leads to misuse and perversion. The history and development of the chorale reveals that tampering with chorale melodies has created problems which have resulted in confusion within churches during the past three hundred years. This tampering has mutilated and distorted excellent chorale melodies and deprived them of their pristine character, beauty and ruggedness. It has accustomed people to a type of hymn singing which easily becomes monotonous and uninteresting and which closes the minds of people to values which are usually accompanied by a healthy and vigorous type of hymn singing. While this applies chiefly to their melodies, it applies in large part also to their texts. The greatest chorale texts of the Christian church were written at the time her great and virile rhythmic chorale melodies were written. However, we shall today concern ourselves only with chorale melodies. In our discussion we shall not refer

to chorale melodies which were written originally as isorhythmic melodies. There are many such melodies and not a few of these are very good. We shall refer only to melodies which were originally written as rhythmical chorale melodies and which for various reasons were isorhythimized by later generations.

The practice of changing the native character of chorale melodies began after the close of the Thirty Years' War. It was introduced largely in those days of the seventeenth century in which the Pietistic Movement began to rear its head among the Lutherans of Germany and insisted upon simplifying all of Lutheran worship. This movement also shortened and simplified the Lutheran Liturgy by discarding and changing several of its parts. It sought to simplify the service by ruling out all art music from the church and it deprived chorale melodies of their irregular rhythms. Hymn tunes of the sixteenth and earlier centuries were rugged and edgy. Now they were chiseled off to suit the taste of those who ordered that chiseling be done. It was like chiseling off the impressive and mighty Rocky Mountains in order to improve God's nature. Not all of the results of this chiseling were bad; at times the melodies even remained somewhat rugged, but they were no longer true to type, their character was stunted and they thus lost much of their original strength.

A good case in point is what happened to Martin Luther's *Ein feste Burg ist unser Gott*. The original version of the melody⁴ of this famous hymn reminds us of Martin Luther's own nature and character; though we find in it the influence of Gregorian chant, yet, from a rhythmical point of view, it is defiant, decisive and unshod. Unlike its isorhythmic counterpart, it does not flow along like a mighty river; rather does it remind us of cascades and rapids. The hymn thus loses much of its intrinsic character when it is isorhythimized, though we readily admit that its isorhythmic character has dignity and poise.

We might think also of Hans Leo Hassler's melody to which we sing Paul Gerhardt's *O Haupt voll Blut und Wunden*—"O Sacred Head now wounded"⁵ and Philipp Nicolai's *Wachet auf, ruft uns die Stimme*—"Wake, awake, for night is flying."⁶ Fortunately, and as in the case of "A Mighty Fortress is our God," both retain their dignity and poise in their isorhythmic versions; but neither of the two is true to the original and, in both cases, these two hymns are more easily mastered by present-day congregations than the somewhat difficult version of *Ein feste Burg*. However, all three should not be too difficult for us to master in these days of jazz, irregular rhythms, syncopations and polyrhythm. It will soon be discovered that, when sung rhythmically, they are actually also more singable and encourage a fresher and more

Wake, Awake, for Night Is Flying (SBH 7)


Wake, a - wake, for night is fly - - ing, The
Mid-night hears the wel - come voic - - es. And
watch-men on the heights are cry - ing, A - wake, Je-ru-sa-lem, at last!
at the thrill-ing cry re- joic- ces: Come forth, ye vir-gins, night is past!
The Bride - groom comes, a-wake, Your lamps with glad-ness take; Al-le-
lu-ia! And for his mar-riage feast pre-pare, For ye must go to meet him there.

heartly type of congregational singing. When sung by people who really know them they have a vigor, verve and intensity which isorhythmic hymns do not have. That they can be learned also by common and unsophisticated people, by peasants and factory workers, you can easily experience by attending services in a rural or industrial area in which they are sung.

Part III

We have already referred to the well-known fact that Johann Sebastian Bach's chorale harmonizations reflect that he usually, but not always, used the isorhythmic version of chorale melodies and that not a few hymnals use his isorhythmic chorale harmonizations when they include chorales. It is well to recall that these harmonizations are from his larger choral works, from his passions and cantatas. They were prepared for choirs, therefore, and not for congregational singing. What is more, an examination of the scores of his choral works indicates clearly that they were not sung *a capella*, nor with organ accompaniment only, but with full orchestral accompaniment. While we do not say that they should never be sung *a capella* and that Bach never had them sung without accompaniment, we do say that one who has repeatedly heard them sung with orchestral accompaniment will often miss something essential in the timbre of the music when he hears them sung without accompaniment. Even when orchestral instruments do no more than double or treble the notes sung by the chorus, Bach's harmonizations lose a certain part of their integral quality when they are sung without their orchestral accompaniment. They were certainly not intended for unisonous singing by the congregation, nor does it

suffice when, in addition to the melody, the organ supplies the three lower voices of their harmony.

But why did Bach use the isorhythmic and not the rhythmic form of these chorale melodies? The answer is simple: Bach lived at the close of the pietistic and beginning of the rationalistic eras of his church; both eras used the isorhythmic form of the chorale melody, as may be seen from the hymnals and *Choralbücher* of the eighteenth century. Bach faced an unfortunate problem of musical performance of his day; he was compelled to use what was used generally. Your essayist believes that he was aware of the disadvantages of the isorhythmic chorale. He bases his conclusion not on the fact that Bach used the rhythmic form occasionally, but rather on the fact that Bach's harmonizations are as they are, that is, that they are filled with passing tones, rhythmical devices, syncopations and various other types of musical ornamentation which lessen the isorhythmic character of the melodies and deprive them of some of the stiffness and austerity which they evince when they are sung isorhythmically. Others had done this during the pietistic era, but not to the extent to which Bach did it. Bach's harmonizations are unique and distinctive in this respect and also in his treatment of isorhythmic chorales we find unmistakable manifestations of the genius of Johann Sebastian Bach. A genius of his stature fights off every attempt to put him into a musical strait-jacket; he needs freedom of musical expression just as artists of other areas need freedom to do justice to the tasks assigned to them. Bach used isorhythmic chorale melodies, but he also did what he could to throw off the shackles of isorhythm. It is doubtful that Bach would use the isorhythmic form of chorales had he lived and composed one hundred years earlier, or were he living today. Just as he regarded the isorhythmic form of his day as a mighty challenge to his genius, so would he regard the rhythmic form of the sixteenth century and of our day as a challenge to his artistic, harmonic and polyphonic ingenuity.

Part IV

While we are speaking of Bach's superb chorale harmonizations, permit me to intersperse an observation which has little to do with isorhythm as such. We have already mentioned that the tone color of Bach's chorale harmonizations is often as orchestral as it is choral and that at times it is more instrumental than vocal. I refer, for example, to his harmonization of the chorale *Es ist genug; So nimm, Herr, meinen Geist*—"It is enough! Lord, call my spirit home."⁷ Experience

Now Thank We All Our God (TLH '36)

Now thank we all our God With heart and hands and voices,
 Who won-drous things hath done, In whom His world re-joic-es;
 Who from our moth-er's arms Hath blessed us on our way With
 count-less gifts of love, And still is ours to-day.

has shown that a highly colorful hymn harmonization of this type is not conducive to a healthy and robust type of congregational singing; this is true even when the harmonization is not nearly as colorful as the harmonization just mentioned, which is, I believe, Bach's most colorful harmonization and which could not possibly be sung by a congregation. When the harmonization is rich in harmonic color, that is, when it abounds in seventh and ninth chords, in passing tones and ornamental devices, this tone color tends to attract attention to itself, it prompts people to listen for it rather than sing, and it actually weakens a vital type of congregational singing. This applies not only to the hymn harmonizations written by J. S. Bach, but also to those written by others. I thus refer you to the chorale motets written by Georg Schumann, Arnold Mendelssohn and others of the nineteenth century. These are no longer sung by choirs today, though they were sung by our most capable American choirs a generation ago. We are convinced that ornate and lush harmonizations had better be assigned to a choir, not to the congregation. This is in keeping with the principle which is followed in most hymnals, when hymns other than chorales harmonized by Bach are used. Does your essayist go too far when he insists that an injustice is done J. S. Bach when we thus use his harmonizations in hymnals and for congregational performance?

Bach has written some chorale harmonizations which may well be used for congregational singing; but they are the exception, not the rule, and all such harmonizations are simple and devoid of the rich harmonic tone-color which Bach uses otherwise. I refer, for example, to his harmonization of *Du Friedefürst, Herr Jesu Christ*—"Lord Jesus Christ, Thou Prince of Peace,"¹⁸ and *Puer Natus in Bethlehem*—"A Child is born in Bethlehem,"¹⁹ and others. To a certain degree the rhythmical version of chorales discourages the use of luscious harmonies; it calls for a type of harmonic treatment which is less colorful and more simple. That this applies also to other types of hymns may be

seen when you examine the harmonizations of other hymns in various hymnals.

Part V

We have one point more to consider before we arrive at the conclusion of our discussion. The isorhythmic form of chorales compels us to use measure bars and to prefix time signatures. The very fact that at least three of our best and most recent American hymnals¹⁰ use no time signatures and that at least one hymnal which is in the process of revision¹¹ will likely avoid using time signatures proves to us that the editors of these hymnals seek carefully to avoid what has been called the "tyranny of the bar line."¹² Bar lines and time signatures tend to deprive hymn tunes of the rhythmic flow and freedom which is inherent in many of our most excellent hymn tunes, particularly in chorale melodies which have come to us from times prior to 1650. They over-accentuate the beats of the measures they create and deprive their melodies of their natural melodic flow. It is well to recall that such chorale melodies have come to us from times in which bar lines were little known. As already stated, these chorale melodies were related to plainchant and, while in these melodies basic duple and triple rhythm was certainly present, as they are present in plainchant, the rhythmical flow of these chorale melodies was freer than is the case in later hymn tunes which call for the use of bar lines and which were usually written in $3/4$ or $4/4$ time.

Even as modern composers believe that the potentialities of the major and minor scales and tonalities have been exhausted, so do modern composers believe too that time signatures and many bar lines have in large measure exhausted themselves and tend to make music humdrum and tedious. As a result, present day composers are making greater use of free rhythm and less use of strict metrical rhythm. Modern editions of old music are dropping both time signatures and bar lines from music which originally did not have them. This is being applied also to hymns and we thus see why the rhythmic versions of hymns like "A Mighty Fortress is our God"¹³ and "O Sacred Head, now wounded"¹⁴ and others may today be found in hymnals without time signature and with bar lines only at the end of musical phrases. This is entirely in keeping with the very nature of many rhythmical chorale melodies which may be heard to best advantage when so written. Incidentally, most people, including organists, are not even aware of their absence, largely because for them the varied time values of the notes of the melody solve the problem of melodic and harmonic rhythm.

Conclusion

In conclusion let it be said that the problems which confront us in our attempt to make greater and more widespread use of rhythmic chorale melodies in America are in no wise insurmountable; in many cases they will present no serious problem at all, as may be seen from the experiences we have had. A generation ago the melody OLD HUNDREDTH was sung isorhythmically in most churches of America; today we find this famous melody in its original rhythmic version in practically all good American hymnals. Another hymn tune of the Geneva Psalter of 1551, used as melody for the chorale text "Comfort, comfort ye, my people,"¹⁵ is likewise sung today in its rhythmic version and not in the isorhythmic version found in hymnals of former generations.

The same might be said of the chorale "Praise to the Lord the Almighty, the King of Creation,"¹⁶ a chorale text and tune which too, by the way, are of Reformed and not of Lutheran origin. While the very familiar chorale "Now thank we all our God"¹⁷ is printed rhythmically in only one of six hymnals listed in our tabulation *Six Familiar Chorales*, we note that other chorale melodies, like that of Philipp Nicolai's well-known "Wake, awake, for night is flying,"¹⁸ have already for some time been sung rhythmically by practically all Lutheran bodies of America. These rhythmical versions do not always agree with one another, but nevertheless they are rhythmical.

How much time will elapse before "O Sacred Head now wounded" and "A Mighty Fortress is our God" will be sung rhythmically by more people depends upon how soon editors of American hymnals will adopt and publish them. Where these are not known in their original rhythmic version it may be better first to acquaint the churches of America with the more simple rhythmic version of other chorales. At any rate, we have good reason to look forward to a more widespread use of rhythmic chorales and we today hesitate to say that chorales "no longer speak our musical language" because our musical taste has changed and our understanding has widened. For this we praise God, from whom all blessings flow.

ACKNOWLEDGMENT

The music illustrations accompanying this article have been prepared by Dr. Morgan Simmons and are reproduced with the permission of the publishers of the *Lutheran Service Book and Hymnal*, 1958, and *The Lutheran Hymnal*, 1941.

SIX FAMILIAR CHORALES

CHORALE

	TLH	SBH	EpH	HCS	PH	TLHy
1. Praise to the Lord, the Almighty	39	408	279	132	15	(5)
2. Now thank we all our God	36	(443)	(275)	(237)	(29)	(31)
3. Comfort, comfort ye, my people	61	12	129	35	104	(170)
4. Wake, awake, for night is flying	609	7	(3)	(43)	(108)	508
5. O Sacred Head, now wounded	172	(88)	(75)	8*	(170)	(315)
6. A Mighty Fortress is our God	262	(150)	(551)	219*	(363)	(270)

Remarks: The Hymnal for Colleges and Schools has both the rhythmic and the isorhythmic version of the two hymns marked with an asterisk (*).

The parentheses used above indicate that the hymn-tune is published isorhythmically.

Code:

- TLH: *The Lutheran Hymnal*, Concordia Publishing House, St. Louis, 1941.
 SBH: *Service Book and Hymnal*, Eight Lutheran Publication Houses, 1958.
 EpH: *The Hymnal of the Protestant Episcopal Church*, The Church Pension Fund, New York, 1940.
 HCS: *Hymnal for Colleges and Schools*, Yale University Press, New Haven, Conn., 1956.
 PH: *Pilgrim Hymnal*, The Pilgrim Press, Boston, 1958.
 TLHy: *The Lutheran Hymnary*, Augsburg Publishing House, Minneapolis, 1913 & 1935.

NOTES

1. New York & Nashville: Abingdon-Cokesbury Press, 1945, pp. 122-124.
2. *Kirchen—Gesangbuch für evangelisch—lutherische Gemeinden*, Concordia Publishing House, St. Louis, Missouri.
3. *Choralsbuch*. Eine Sammlung der gangbarsten Choräle der evangelisch-lutherischen Kirche meist nach Dr. Fr. Layriz, nebst den wichtigsten liturgischen Sätzen. do., 1886.
4. Cf. attached *Six Familiar Chorales*, No. 6.
5. *Ibid.*, No. 5.
6. *Ibid.*, No. 4.
7. Charles Sanford Terry: *The Four-Part Chorals of J. S. Bach*. New York: Oxford University Press, 1929, No. 94, p. 95.
Walter E. Buszin: *101 Chorales harmonized by Johann Sebastian Bach*. Minneapolis: Schmitt, Hall & McCreary Co., 1952, No. 82, p. 78.
8. Terry, *op. cit.*, No. 71, p. 72; Buszin, *op. cit.*, No. 19, pp. 24-25.
9. Terry, *ibid.*, No. 313, p. 334; Buszin, *ibid.*, No. 50, p. 52.
10. *The Hymnal of the Protestant Episcopal Church in the United States of America*, 1940; *Hymnal for Colleges and Schools* (Yale University Press), 1956; *Service Book and Hymnal of the Lutheran Church in America*, 1958.
11. E.g., *The Lutheran Hymnal*.
12. Cf. Walter Piston: *Harmony*. New York: W. W. Norton & Co., 1941.
13. E.g., cf. *The Lutheran Hymnal*, No. 262; *Six Familiar Chorales*, No. 6.
14. *Ibid.*, No. 172; *Ibid.*, No. 5.
15. Cf. *Six Familiar Chorales*, No. 3.
16. *Ibid.*, No. 1.
17. *Ibid.*, No. 2.
18. *Ibid.*, No. 4.

Hymn-Anthem and Prelude Literature

EDWARD H. JOHE

"Suite on Easter Hymns"—George F. McKay. J. Fischer, \$1.75.

Subtitled "Sayings of Jesus," there are five sections, each having a scriptural text for its subject; the music of each is based upon a hymn tune. The musical development of each movement is marked by a sameness, particularly in the use of chromaticism and unrelatedness of music to either the text or the theme of the music. Without the texts, these, (to the listener) could very well be fine improvisations, or does music begin where words leave off?

(Continued on Page 94)

Hymn Festivals, U.S.A.

MORGAN F. SIMMONS

WHEN ONE CONTEMPLATES the function and purpose of hymn festivals, he comes finally to realize that such services have as their prime objective the adoration of Almighty God. With this concept engraved upon one's thinking a person can then proceed to the planning of a service of worship. Such a perspective will eliminate much that is superfluous, trite, or simply expedient.

To enter the presence of the living God is one of man's chief joys. To lead others into his presence connotes both privilege and responsibility. One can see from the exemplary orders of worship, which are included below, the results of accepted responsibility. The logical sequence of the services reflects careful planning, which no doubt integrated the thinking of the people into a worshiping congregation. Each order has its own distinctive method of organization: one is topical; one is chronological; and one combines a liturgical and seasonal theme. All three are direct and simple and demonstrate particular care not only in what was included but also in what was omitted. The original printed programs are visually appealing—clear, well wrought, and carefully spaced.

In contrast to these models and many others received by The Society, one is frequently confronted with services, which doubtless reflect sincere effort but lack the necessary organization which will weld a miscellaneous group into effective unity. Although we must remember that the Church is not an academy of fine arts or a temple of perfection, it is nevertheless a place of order and repose.

Here is an example of a topical order which is illogical in its concept.

HYMNS OF MORNING AND EVENING

HYMNS OF PRAYER AND DEDICATION

HYMNS OF WORLD FRIENDSHIP

HYMNS TO CHORALE MELODIES

Another point of confusion which occurs all too often is found in the right hand column of many orders of worship. Here the hymn tune, the author, and the composer are treated indiscriminately. The following examples illustrate the point: 13th Cent. Plainsong; John Greenleaf Whittier; Stuttgart; Tate and Brady. Each hymn should be identified by the first line of the text, the author, the tune name, and the composer.

"Aim for depth, not breadth"—a wise bit of advice which may well become a motto for those responsible for the planning of festival services. The mention of the word "festival" automatically triggers thoughts of grandiosity for many. Elaborate schemes frequently defeat themselves by their own weight.

The Hymn Festival Committee extends its appreciation to the many who have fostered hymn festivals and gives particular thanks to those who have shared their programs with the Society. The presentation of festivals is a growing trend—for this we are grateful.

I DAYS OF RELIGIOUS EMPHASIS

(George Peabody College for Teachers, Nashville, Tennessee)

THE HYMN THROUGH THE AGES

THE PRELUDE—"Veni Creator Spiritus" J. N. David, 1933

THE READING—From The Holy Scriptures: Job 38:1-7
I Corinthians 14:6-15

THE PRAYER

The Hymn Through The Ages

HEBREW CHANT—Cantillation of a Syrian intonation from the Pentateuch
Soloist

Exodus 12:21-22

BYZANTINE CHANT—Hymn from the Octoechos Soloist

AMBROSIAN HYMN—*Rerum Deus Tenax Vigor*
The Choir

HYMN TO ST. MAGNUS—*Nobilis, Humilis, Magne Martyr Stabilis*
The Choir

HYMN SEQUENCE—*Veni Sancte Spiritus*
The Peabody Dance Group

THE HYMN—*All Creatures Of Our God And King*
St. Francis of Assisi, d.1226

CHORALE—*O Saviour Sweet*
German 15th Century
The Choir

THE HYMN—*The Spacious Firmament*
Joseph Addison, 1712

TWO FOLK HYMNS—*Wondrous Love*
American 18th Century
The Garden Hymn
The Choir

THE HYMN—*Where Cross The Crowded Ways of Life*
Frank Mason North, 1903

THE HYMN—*God of Grace And God of Glory*
Harry Emerson Fosdick, 1930

THE BENEDICTION

THE HYMN

II

HYMN FESTIVAL

(Sponsored by the Monday Musical Club, Calvary United Presbyterian Church, Indiana, Pennsylvania. Fine program notes accompanied the hymns and anthems used.)

ORGAN PRELUDE—Chorale Prelude on the Melody "Now let us all
sing praise to God" Willan
Chorale Hymn Preludes, "Manna," "Tallis' Canon,"
"Liebster Jesu" Purvis

COME, CHRISTIANS, JOIN TO SING

HYMN: "Come, Christians, join to sing" MADRID

INVOCATION

ANTHEM: "All people that on earth do dwell" Louis Bourgeois,
arr. Jolley

GOD OUR HELP AND GUIDE

SCRIPTURE—Genesis 28:20-22

HYMN—"If thou but suffer God to guide thee" NEUMARK

HYMN—"Guide me, O Thou Great Jehovah" CWM RHONDDA

ANTHEM—"O God of Bethel" Eric H. Thiman

PRAISE THE LORD

SCRIPTURE—Revelation 7:9-12

HYMN—"For all the saints" SINE NOMINE

HYMN—"Praise the Lord: Ye heavens, adore him" FABEN

OFFERTORY ANTHEM—"Joyful, joyful, we adore Thee" Beethoven,
arr. Herbert Sanders

PRAYER AND CONSECRATION

SCRIPTURE—Psalm 66:16-20

ANTHEM—"Prayer is the soul's sincere desire" Roberta Bitgood

HYMN—"In the hour of trial" PENITENCE

HYMN—"Alas, and did my Saviour bleed" MARTYRDOM

CHRIST, THE CHURCH'S ONE FOUNDATION

SCRIPTURE—Ephesians 2:19-22

HYMN—"The Church's One Foundation" AURELIA

HYMN—"Christ is made the sure foundation" REGENT SQUARE

CHRIST, THE WORLD'S TRUE LIGHT

SCRIPTURE—John 8:12

HYMN—"O Word of God Incarnate" MUNICH

HYMN—"Hail to the brightness" WESLEY

HYMN—"From all that dwell below the skies" LASST UNS ERFREUEN

ANTHEM—"O Magnify the Lord With Me" (composer unknown)
Arr. George Lynn

BENEDICTION

CHOIR RESPONSE

POSTLUDE—"Grand Choeur" ("Austria") Arr. Purvis

III

HYMN FESTIVAL

Celebrating the 150th Anniversary of the birth of Dr. C. F. W. Walther, 1811-1887 and the 444th Anniversary of the Lutheran Reformation.

(Concordia Seminary Field House, Clayton, Missouri, October 28, 1961)

Note: This festival is arranged within the Lutheran Liturgy. Hymns from The Lutheran Hymnal, 1941 (TLH)

THE PRELUDE—Brass ensemble—Come, Holy Ghost, God and Lord
(TLH 224)

Melody: 15th Century, Erfurt, 1524

Setting: Johannes Dreisler, 1955

THE ADDRESS

THE KYRIE—Choirs and People—Kyrie, God Father in Heaven Above
(TLH 6)

Melody: from the Ancient Church, 1537

THE GLORIA IN EXCELSIS—Choirs and People—All Glory be to God on High
(TLH 237)

Melody: Nikolaus Decius, 1539

THE SALUTATION AND RESPONSE

THE COLLECT

THE EPISTLE

THE CHIEF HYMN—Brass ensemble, Choirs and People—
Dear Christians, One and All, Rejoice (TLH 387)
Melody: Nürnberg, 1523
Setting: Karl Marx, 1955

THE GOSPEL

THE NICENE CREED—Choirs and People—We All Believe in One True God
(TLH 251)

Melody: 15th Century, Wittenberg, 1524

THE SERMON In place of the sermon the people, choirs, brass ensemble, and instrumentalists will sing and play some of Luther's hymns arranged according to the church year.

ADVENT

Savior of the Nations, Come (TLH 95)
Melody: From the Ancient Church, Luther, 1524
Setting: Johann Sebastian Bach, 1685-1750

CHRISTMAS

All Praise to Thee, Eternal God (TLH 80)
Melody: 15th Century, Wittenberg, 1524
Setting: Hans Friedrich Micheelson, 1949

THE PRESENTATION

In Peace and Joy I Now Depart (TLH 137)
Melody: Martin Luther, 1524
Setting: Johann Sebastian Bach, 1685-1750

LENT

From Depths of Woe I Cry to Thee (TLH 329)

THE HYMN

Melody: Martin Luther, 1524

Setting: Walter Rein, 1948

EASTER

Christ Jesus Lay in Death's Strong Bands (TLH 195)

Melody: Martin Luther, 1524

Setting: Jan Bender, 1960

PENTECOST

We Now Implore God the Holy Ghost (TLH 231)

Melody: 13th Century, Wittenberg, 1524

TRINITY

God the Father, Be Our Stay (TLH 247)

Melody: 14th Century, Wittenberg, 1524

Settings: Siegfried Reda, 1955; Ulrich Baudach, 1955

THE CONFESSION AND ABSOLUTION

THE PRAYER OF THE CHURCH

THE OFFERTORY

THE PREFACE

THE SANCTUS—Choirs—Isaiah, Mighty Seer in Days of Old (TLH 249)
Melody: Martin Luther, 1526

THE LORD'S PRAYER

THE WORDS OF INSTITUTION

THE AGNUS DEI—People—O Christ, Thou Lamb of God (TLH p. 28)
Melody: Martin Luther, 1528THE DISTRIBUTION HYMN—Choirs and People—O Lord, We Praise Thee
(TLH 313)
Melody: 15th Century, Wittenberg, 1524

THE COLLECT

THE CLOSING HYMN—Children's Choir—

Lôrd, Keep Us Steadfast in Thy Word (TLH 261)

Melody: From the Ancient Church, Luther, 1543

Setting: Walter Hennig, 1953

THE POSTLUDE—Choirs and People—A Mighty Fortress Is Our God
(TLH 262)

Melody: Martin Luther, 1529

Setting: Paul Bunjes, 1955

Approximately twenty-five programs were received during the 1961-2 season, representing the following denominations: Baptist, Episcopal, Lutheran, Methodist, Presbyterian; and in addition programs arranged by the A.G.O., Councils of Churches, universities, and community groups. States represented were California, Florida, Illinois, Iowa, Massachusetts, Michigan, New Jersey, New York, Pennsylvania, Rhode Island, South Dakota.

Of special interest was a festival held at the Methodist Church, Shrub Oak, New York, in which eight small rural parishes united

for the first time in a community service. At the other extreme was the great Sacred Music Festival *Of God! Man! and Life!* organized by the Mendelssohn Club of Rockford, Illinois, held in the National Guard Armory and twice repeated.

The Hymn Festival Committee solicits programs of Hymn Festivals and invites all those churches who use the 40th Anniversary Hymn Festival Program to send their programs for filing. It is important that programs should be sent to the Office of The Hymn Society, 475 Riverside Drive, New York 27, in care of President Deane Edwards or Dr. Morgan F. Simmons.

Hymns in Periodical Literature

RUTH ELLIS MESSENGER

Three outstanding articles relating to Genevan psalmody have appeared in recent months, indicative of present interest in the Psalter of 1562.

Howard A. Hageman, "Can Church Music be Reformed?" *The Reformed Review*, December, 1960.

Beginning with Zwingli's prohibition of all music in worship, Dr. Hageman contrasts Calvin's introduction of congregational singing through the Strasbourg Psalter 1539, and the later Genevan Psalter with its successors, which determined the course of Reformed church music for 250 years. In America the problem of translating the Psalms in meters corresponding to those in the Genevan versions, led to the adoption of Isaac Watts and eventually an English hymnody.

In considering the situation today, what can be learned from Calvin as to the place of music in Reformed worship, while preserving the integrity of the Word—the great essential element in Reformed liturgy? The analysis of Calvin's order of worship in Geneva reveals five musical expressions each of which is "a response in the dialogue of worship:" the commandments, the creed, two or sometimes three metrical psalms and the *Nunc dimittis*. The hymn, therefore, in its various forms, must be conceived as a congregational response, and thus there can be no substitute for congregational singing. The choir whose function is chiefly to lead, cannot take its place.

Calvinistic practice was restricted to biblical texts with the exception of the creed. From this point of view, the Reformed ideal is a challenge to the biblical standards of present-day hymnody. Is the

hymn text a faithful presentation of the Gospel? And is the music a true handmaid and "The bearer of the eternal Word?"

Pierre Pidoux, "The Fourth Centenary of the French Psalter," *The Reformed and Presbyterian World*, December, 1961.

The author, who is organist of the parish church of Montreux, Vaud, Switzerland, and a ranking authority on Genevan psalmody, has given a resumé of the 1562 edition on its 400th anniversary.

This was the first complete collection of the metrical psalms and their tunes. Calvin had produced a psalter in Strasbourg, 1539, and its enlarged counterpart in Geneva in 1542. A few metrical versions of psalms had been furnished by Calvin; in 1543 Marot's 50 versions were published and finally Beza's 83 versions, in 1551. It was not until 1562 that Beza's work was ready for the printer. With only a hand press, 30,000 copies of the complete psalter with music were produced.

As to the problem of the tunes, Louis Bourgeois appears as the composer of the tunes for the 1551 edition, with the possibility that Guillaume Franc may have assisted in composing or arranging the earlier melodies, and Pierre Dagues, those of 1562.

Marot's version of the Psalms, produced in the spirit of contemporary humanism, was intended to be a faithful presentation of the original Hebrew. Calvin easily appropriated his work as consistent with his ideal of the Holy Scriptures and especially the Psalms, as the only authentic source for the worship of the church in song. In 1562, the *Nunc dimittis* and the Decalogue were the only additions to the Psalms. The author raises the question but does not fully reply, why other biblical sources and also free hymnic poetry were not included. He is of the opinion that Calvin may not have objected.

Possibly the most interesting feature of this article is the reminder that in the sixteenth century the congregation was compelled to use the entire psalter in a strictly pre-determined order. Nothing in the Genevan Psalter could be used at will, and the congregation had to know every tune. So the unity of the Psalter in its entirety was maintained and its influence extended widely in further translations. All honor is due to the writers and musicians who participated in this enduring work.

John Wilson, "The Sources of the *Old Hundredth* Paraphrase," *Bulletin of The Hymn Society of Great Britain and Ireland*, Spring, 1962.

The author who is Music Director at Charterhouse, uses the 400th

anniversary of the metrical psalm, *Old Hundredth*, 1961, as his point of departure, and proceeds to examine its sources. A brief historical introduction is followed by the description of the two Anglo-Genevan sources in which the paraphrase appears, that is, the two printings of the Anglo-Genevan Psalter of 1561: the former copy being in the British Museum and the latter in the Library of St. Paul's Cathedral. A third source is the version in Day's Psalter of 1561 in the Library of the Society of Antiquaries in London.

It would be impossible to trace here, the meticulous examination which Mr. Wilson has given these sources; their appearance, typography, spelling, minute problems of editing, and their errors both obvious and inferred. Variations in the text are made clear. The tune which was taken from the French Psalter for Psalm 134, is preserved intact in the sources in question.

William Kethe's authorship is established although Sternhold's name is inserted in the St. Paul's Cathedral copy. Kethe seems to have been influenced by the version of the psalm in the Geneva Bible, as well as the French metrical version. The text was altered in the Scottish Psalter of 1650 but the major hymnals today follow Kethe's original. A fine reproduction of three pages, showing *Old Hundredth*, from the British Museum *Four score and seven Psalmes of David*, 1561, accompanies the article.

Richard W. Hillert, "A Hymn Teaching Schedule," *Lutheran Education*, September, 1961.

This is an integrated and systematized plan for teaching hymns in Lutheran schools. It was formulated for the North Wisconsin District, for Kindergarten and eight grades, based on *Our Songs of Praise*, *The Lutheran Hymnal* and the new *Music Reader for Lutheran Schools*.

When strictly followed, the child will have learned a total of 206 tunes which can be used with 458 hymns in the hymnal. While the details of this schedule are applicable only to Lutheran denominational day schools, the principle of graded hymn teaching can be and has been observed in church school practice in other denominations. When followed in connection with the major hymnals available today, it is an important educational device, and more significantly a means of spiritual development in the religious life of the child.

Donald W. Kummel, "God Save the King," *The Musical Times* (London), March, 1962.

Since the tune of "God Save the King" is likewise that of "My

Country, 'tis of Thee," information concerning its first appearance is of interest to both countries concerned. The joint appearance of the words and tune for the first time has been assigned both to *Thesaurus Musicus* and *Harmonia Anglicana*. The latter source, mentioned first by William Chappell, but set aside in favor of *Thesaurus Musicus*, has now proved to be the original. Identification of the copy of *Harmonia Anglicana* now in the Library of Congress in Washington, by Irving Lowens, Richard Hill and David Kummel, has established the priority of this source. An engraved print of the anthem appears on p. 22. The existing confusion among scholars has arisen partly because the name of the collection, *Harmonia Anglicana*, was changed to *Thesaurus Musicus* for some unexplained reason. The careful research already expended upon the problem of the anthem's first appearance, proves now to have been somewhat futile but nonetheless justified.

HYMN-ANTHEM AND PRELUDE LITERATURE (*Continued from Page 85*)

We have received seven collections of Hymn Preludes published by Hinrichsen Press, as follows:

"Advent to Whitsuntide," Four volumes. Organ music for the Church Year.

Based on six hymns for the great festivals, they have Historical Notes on the sources of the hymns by Eric Routley. The tunes are VENI EMMANUEL, IN DULCI JUBILO, AUS DER TIEFE, O SACRED HEAD, VENI, CREATOR SPIRITUS. Vol I by Hendrick Andriessen, Vol II by Robin Milford, Vol III by Gordon Phillips, Vol IV by Leo Sowerby. These are available (a) Manual only (b) Manual or pedal.

"Three Preludes on Scottish Psalm Tunes," Set I by Robin Orr.

The tunes are MARTYRS, SELMA, BALFOUR

"Five Preludes on Scottish Psalm Tunes," Set II by Frederick Rimmer.

The tunes are ABBEY, ELGIN, SULDAU, CULCROSS NO. 1, NO. 2

"Six Short Seasonal Preludes on Hymn Tunes," by Robert Groves, with Notes on the preludes by Gordon Phillips.

The above collections are refreshing from the viewpoint of 1) organ composition—treatment of the same tunes by four different composers; 2) some new tunes; 3) practicality: Some of the preludes are available for manual and pedal or manual alone. These volumes range from easy to moderately difficult. None of the preludes demands a large instrument. They are definitely service music, not recital pieces.

"Lord most high, Lord God most holy"

FRANK B. MERRYWEATHER

Lord most high, Lord God most holy,
Dwelling in eternity,
Deigning yet to bless the temples
Where men seek to worship thee;
Come among us, gracious Saviour,
To this place of sanctity.

Risen again, a new creation,
Faith and hope have conquered fears;
From the dust of desolation
Now in grandeur it appears;
Mother-church for all its people.
God be with you age-long years.

Hallowed be Thy Name, O Father,
In this solemn festal hour,
As we seek thy will and purpose,
Lord, on us thy Spirit shower;
Hasten thou thy kingdom's coming,
In the fulness of its power.

Jesu, heavenly Prince and Saviour,
Thine own life becomes our creed,
By thy free and full self-giving,
All-responsive to man's need;
Needs of body, soul and spirit
Jesu, for us intercede.

For the mightiest, holiest temple.
Is the temple of man's mind,
Where thine own indwelling Spirit
Comes the pure in heart to find.
Spirit holy, cleanse, inspire us,
And our souls to God fast bind.

Tune: UNSER HERRSCHER

*(This hymn was written and accepted for the Coventry Festival,
celebrating the dedication of the Cathedral, May 25-June 17, 1962)*

Book Review

Jahrbuch für Liturgik und Hymnologie, 1960.

(Continued from the April issue)

Dr. Haeussler in his review comments on the article by Paul Alpers, on Luther's hymn, "Nun freut euch, lieben Christen gmein," closing with the words "Alpers is convinced that the Cologne song was patterned after Luther's, and that it did not originate in 1500, but more likely in 1524." (P. 59, column 2) Please continue as follows:

Most authorities give 1523 as the date of Luther's hymn. A number of Augustinian monks at Wittenberg and Cologne were exchanged ca. 1524 and Alpers believes that in the process of the transfer Luther's first congregational hymn got to Cologne. The song with a similar first line presumably authored by Anna von Köln was written, Alpers theorizes, by some woman in a "Schwesternhaus" in or near Cologne. He holds that it followed the pattern of the *Vita communis* in Deventer in the Lower Rhine Valley in the first decades of the 15th century.

William Hazlitt once said: "When a thing ceases to be a subject of controversy, it ceases to be a subject of interest." We hope this will not be true of the Christmas hymn, "Es ist ein Ros entsprungen." In our opinion Dr. Ameln has brought the long controversy about the use of "Reis" instead of "Ros" to an end with the findings of his long research. The song began as a *Marienlied* in the 16th century, but underwent considerable revision by Michael Praetorius who justified his

action by stating that the text had to be "Christianized" for his hymnal, the *Musae Sionae*, 1609. It had previously been published in the *Alte Katholische Geistliche Kirchengesangs*, Cologne, 1599, but the song had widespread use long before it appeared in a printed hymnal. For instance, it has been found in a prayerbook published between 1582 and 1588, the work of Frater Conardus, head of the Carthusian order at Trier, where it had not less than 19 stanzas. Wackernagel adopted the Praetorius text in his work, *Das deutsche Kirchenlied*, 4 vols., 1841, but when he brought out the 1867 edition, he made the first line to read, "Es ist ein Reis entsprungen, contending that the change was justified since it was based on Isaiah 11:1 and 2. Zahn went along with him and said that it had to be "Reis." This was too much for Friedrich Spitta who went back to the texts of the *Marienlieder* in 14th and 15th centuries where "Ros" did not mean "Rose" (rose), but "Rosenstock" (rose tree). The controversy has also been mirrored in the English translations: "Lo, How a Rose ere Blooming," and "Behold, a Branch is Growing." Ameln is convinced that Wackernagel and Zahn stand corrected.

—ARMIN HAEUSSLER

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